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The Magic Lantern Gazette

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Big Trees in Stanley Park, Vancouver, British Columbia

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Window Dissolving Views

So here I am in a quiet, little room, one window of which opens toward the north, where a blue haze hangs over the distant forests, and from the other--the west one--every evening is spread out **a glorious panorama of dissolving views**. The curtain never drops before it. Only a row of fine old elms, form by the blending branches, a dark, open net-work, through which we see great cloud-mountains all crimsoned and glowing in the sunset flush. This is a gallery where night after night, we may behold strange pictures, from the pencil of the Great Artist!

Ohio Cultivator, September 1, 1858

Once again, this issue of the *Gazette* has taken longer to assemble than I anticipated. Spring has turned to summer while it was being prepared. Nevertheless, I think this issue has much to offer our readers. It begins with Michael Lawlor's well illustrated article on Surrick Lincoln's travel lecture on the Canadian Alps, a version of a talk Michael delivered at the Seattle convention two years ago. He not only presents these slides in lectures in a variety of venues, but he also uses the early photographic slides of Canada to produce beautifully detailed art prints, many from hand-colored images. Several of his digital reproductions appear on the covers of this issue.

Since this will be the last issue of the *Gazette* before our July convention, there is an extensive section summarizing the varied and interesting program planned for this great event. I also have enclosed separate sheets giving the actual day-to-day schedule of the convention. If you have not registered and made your hotel reservations, you need to do so immediately.

Because a significant portion of our membership forgets each year to renew their memberships, I also have enclosed a reminder letter to those who have yet to pay their 2008 dues. Please get your dues in as soon as possible, because this money is all we have to keep the *Gazette* running and to support our conventions. What else can you buy for $40.00 that provides so much enjoyment?—not even one tank of gas these days!

The rest of the issue is filled out with an unusually rich selection of summaries of recent academic articles dealing with the magic lantern, on our Research Page (or in this case, Pages). The wide range of fields represented by these articles, from the history of science to literature and cultural studies, clearly indicates that mainstream scholars from outside the world of magic lantern collectors are beginning to pay serious attention to the importance of magic lanterns in the visual culture of the 18th and 19th centuries.

Also included in this issue are several reviews of important new scholarly books, most notably an excellent new volume on Jacob Riis and his magic lantern slides, reviewed by Bruce Gronbeck, who has done extensive research on Riis himself, and the long-anticipated new history of the magic lantern by Deac Rossell, expertly reviewed by Erkki Huhtamo.

The Summer 2008 issue of the Gazette will focus mainly on the results of our July convention, but as always, I am looking for new material for this and subsequent issues of the Gazette—anything from scholarly articles on topics related to the magic lantern to accounts of unusual lanterns or slides you have in your collections, stories of your adventures in finding magic lanterns in antique shops and flea markets, or news items of interest to our readers.

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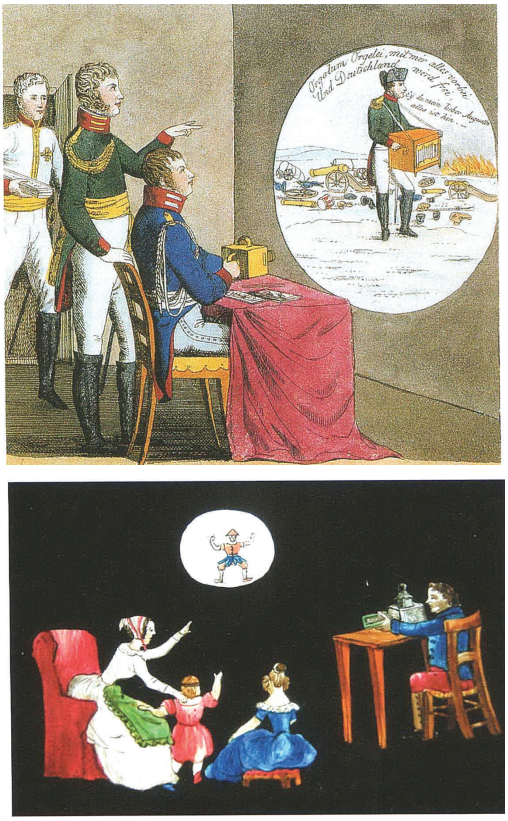

An early 19th century print (top) and a superb 19th century French motion slide (bottom), two of the many spectacular color illustrations in Deac Rossell's *Laterna Magica/Magic Lantern* (p. 123).

Interpreting the Canadian Alps
Surrick Lincoln's Magic Lantern Lecture

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While browsing through an antique shop in Montréal, I was asked if I would be interested in some lantern slides that had just come in. I said "yes" and was shown a box and a small suitcase of hand-colored glass lantern slides, with photographs of various scenes from around the world, many in Canada. There also was an old typewritten copy of a lecture by Surrick Lincoln about a trip across Canada he made around 1904. I calmly said I was interested, a gross understatement, and was promised first refusal once a price had been set. A long story later, which includes a heart attack by the store owner, the fact that no Canadian museum seems to have a mandate to collect this type of historic material, and a sale to the Canada Council Art Bank, which made the deal financially feasible, I bought this collection and accepted the responsibility of caring for it. That was in 1992. It was not until 2002 that I accepted the fact that I am a collector of Canadian magic lantern slides.

Lantern slide of Surrick Lincoln in his study.

Sorting a collection of 350 views from around the world was my introduction to the detective work involved in curating (from 'curate'; to care for the soul of) a group of magic lantern slides. I knew I had a beautiful and perhaps important historical document, but it took me a few years of work to realize just what it is. Careful conservation work, cleaning the slides, replacing broken glass and brittle tape mounts, and re-cutting picture frames to reveal covered information, taught me a lot about slides. By analyzing the 14 pages of type-written lecture notes, with penciled annotations, I was able to reconstruct Surrick Lincoln's process of creating a travelogue lecture.

I found that these photographs were not the work of one photographer, but an assortment of images assembled to create a lecture. The mask inside the two pieces of glass usually names the publisher of the slide, and labels on the glass identify the subject or location of the image. Many slides are without labels. These slides were produced by different studios, although many were prepared by James Paris, who used the "Acme Photo Process" to color slides in his studios in Prairie du Chien, Wisconsin and St. Paul, Minnesota.

James Paris, a Midwestern photographer who took many of the photographs used in Surrick Lincoln's lantern slide lecture.

When dismantling my slides, I found that use of standard sized mounts often cropped desirable parts of an image, spoiling its original composition. It seems that the format of the original photograph did not always match that of the slide, or the darkroom technician printing on the glass was not aware of the size of the mask being applied. In many of James Paris's slides I saw thumbtacks holding a print flat on a copying table, indicating that Lincoln often had slides made for his presentations using photographs from other sources, such as albums sold by the Canadian Pacific Railroad as souvenirs. In other slides, the mask covered up a stamp identifying the photographer. As an artist, I appreciate this early evidence of image appropriation, or, put another way, copyright violation.

Surrick Lincoln, was a professional lecturer, a profession that was far more common then than it is today. He assembled the lantern slides and wrote a lecture to go with them. He operated out of the Antrim Lecture Bureau in Philadelphia (although my research found "The Antrim Entertainment Bureau" at the address given in his notes), and his lectures were "presented in the big clubs in all the metropolitan centers including New York City, Boston, and the National Geographic Society, Washington, D. C." (This from a flyer passed out to promote his lectures).

Many slides could be ordered from publishing companies, and it is theoretically possible that Surrick Lincoln did not even make the trip described in his lecture. As it is, I suspect that "The Canadian Alps" represents at least two separate trips, one to Quebec and Montreal in the east, and another one from Sault Saint Marie to Fort William and west across Canada to Revelstoke, British Columbia, then south to Spokane, Washington and the Pacific Northwest, ending up in Victoria and Vancouver, British Columbia. Lincoln gave a very short account of Quebec and Montreal, but ignored Toronto, Niagara Falls, and Ottawa, places which would have been significant stops on such a trip. Maybe he felt that his predominantly eastern audience might already be familiar with these places.

One well known effect of magic lantern travelogues was to promote tourism and immigration to the areas shown. Many railroads in North America, including the Canadian Pacific, offered free travel passes to artists and writers whose work would promote the regions they visited. There was intense competition between Canadian and U. S. railroads, because Canada was attracting established American farmers to the prairie provinces by offering cheap land. In fact, the largest group of immigrants to Canada were Americans. I do not know if Lincoln received railroad passes, but I am sure he knew that the railroads did monitor their publicity, and any hint of a negative comment would bar him from passes in the future.

When speaking of the Canadian prairies, Lincoln used the appropriate economic facts and figures, citing population numbers, amount of grain shipped, and types of farming and ranching carried out there. He then stated that "*Much of this country is owned by the Canadian Pacific Railroad,*" suggesting that it might not be available for new settlers. He praised the scenic attractions of the Rockies, but when describing the mining district in the East Kootenays of British Columbia, he stated that it is a wonderful country, "*but not to live in, as all this great wealth is owned by Eastern capitalists, who absorb the greater part of it."* Once back in the United States, he was more effusive in his commentary on the Pacific Northwest. He gave glowing praise to Washington State. He described it as having "*rich land, good water, good grass and such a climate that it is considered a crime to die of anything but old age*."

The Lincoln Travelogues

OUR 30TH SEASON

SURRICK LINCOLN—TRAVELER

EXQUISITE COLORED VIEWS
MARVELOUS MOTION PICTURES

"The Canadian Alps"

from Quebec to British Columbia. A presentation of scenic grandeur and the most fascinating display of high class Motion Pictures ever presented including the Winter Sports.

THESE programs have been presented in the big clubs in all the metropolitan centers including New York City, Boston, and the National Geographic Society, Washington, D. C. They have in them a broadening influence and are of great educational value. Mr. Lincoln was engaged by the Board of Education of the City of New York for entire Season to present his work before Public School audiences.

MATINEE AT_____PUPILS TICKETS

EVENING AT_____ADULTS TICKETS

Pencil annotations on the lecture indicate that Lincoln made changes in his lecture until at least 1916, and they were not always accurate. With reference to Glacier, he added the word "*Station*," indicating that he used a wonderful lantern slide of Glacier Station to illustrate his trip in the Canadian Rockies. This slide actually is of a Great Northern Railway station in Montana's Glacier National Park.

Describing his approach to Revelstoke, British Columbia, Lincoln crossed out correct information to indicate that he traveled through the Fraser Canyon to get there, using a badly cropped slide of "Four Tunnels in the Fraser Canyon" to illustrate this (the Fraser Canyon is 300 miles west of Revelstoke). The Connaught Tunnel was built to avoid extremely dangerous snow conditions in Rogers Pass, where 200 people were killed by snow avalanches between 1885 and 1916. When the tunnel was opened for operation in 1916, I suspect that Lincoln learned that the route had been altered and used an available tunnel slide in order to keep his lecture current.

The labels identifying locations of pictures provide another interesting glimpse into vintage knowledge of Canada. A label reading "*Fort Williams, Manitoba*" should be "*Fort William, Ontario*." This type of mistake is not limited to Surrick Lincoln's slides, but is common to many Canadian slides of this era. The most common mistakes place British Columbia locations in Alberta, and vice versa.

I have come to realize that you have to be careful when making purchases in a junk shop or antique store. I picked up this collection because, as an artist photographer, I was interested in making beautiful prints from them. The respect this collection demanded forced me to become more aware of the history of Canada, magic lanterns, photography, and other media. Because I agree with Robert O. Bishop (aka *The Old Projectionist*) that slides are not magic unless they are used, I have also had to become a magic lantern lecturer.

Sault (Soo) Locks.

The passages given below are taken from my reconstructed lecture by Surrick Lincoln, which I have given in a number of venues over the last several years. Spelling and punctuation are as typed by Surrick Lincoln, but short notes and headings have been omitted, and the lecture has been shortened to conserve space and to make it more readable for this article.

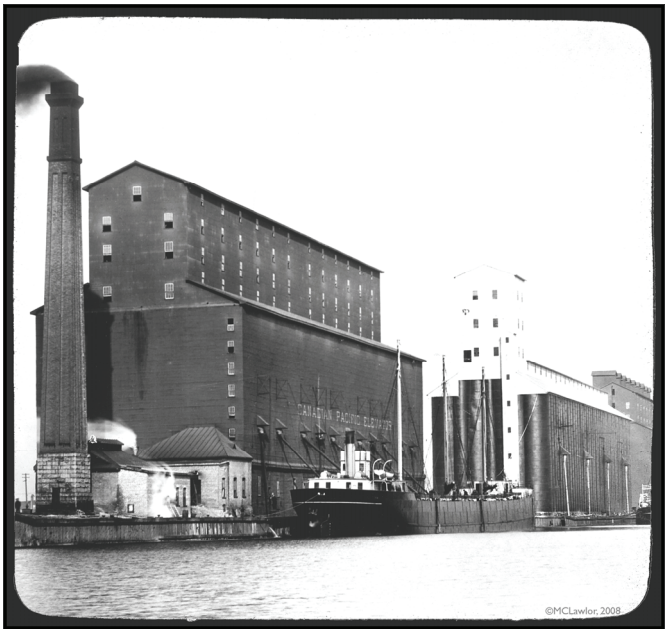
CANADIAN ROCKIES & SELKIRKS

By Surrick Lincoln

No where else can there be found assembled so many wonderful attractions as in "The Canadian Rockies and Selkirk Ranges." This wonderland lies almost within our borders and yet the American traveler has been more attracted to foreign countries, as one can imagine, a sea voyage the first step to all these Meccas, but their imaginations have misled them as usual. Many of us are not as familiar with North America as with Europe. There seems to me no great interest in going to Switzerland where there is not a single mountain peak that has not been scaled. Not a mountain trail that has not been well trodden, while the Canadian Rockies will reveal unscaled mountains, unexplored gorges, vallies and lakes for years to come. The pictures which we will show this evening were taken during our journey from Duluth thru the Great Lakes to Quebec, across Canada and through Idaho and Washington. terminating in the Canadian Rockies and Selkirk Mountains, all of this in a land whose boundaries would include fifty Switzerlands.

We are now on Lake Superior and here show entrance to Sou Locks which are at the outlet of Lake Superior. After passing thru the Locks we sail across Lake Huron and this ventursome passenger who decided that she would like a better view of the sea scape than the deck afforded mounted the shrouds and was soon at the masthead.

Mounting the shrouds on Lake Huron.



We travel on through Toronto and Ottawa, to the rich farming section; gradually the towns become smaller, the farms more scattered; finally we reach Fort Williams with its great grain elevators, the largest in the world. It has a population of 7,000, situated on Lake Superior. Here we set our watches back one hour in conformance with Central time.

From Fort Williams to Winnipeg, the country is wild and broken, but in some places one would see flowers blooming in yards and occasionally a patch of wild roses along the road side. We pass many lakes and rivers, saw mills and grain elevators, finally arriving at Winnipeg across a long iron bridge.

Winnipeg, Manitoba.

Winnipeg, the capitol of Manitoba, has been transformed from a frontier trading post to a city of 125,000, within a few years, and is one of the handsomest cities on the continent. It has electric street railways, parks, hospitals, enormous grain elevators and imposing buildings. The Rockies are yet 1,000 miles beyond. The country here is as level as a billiard table, but we have been gradually ascending 100 feet to Portage La Prairie. This is the principal grain centre of the province and here we show a wheat field near Portage La Prairie. We pass on through many bright towns, and here present a distant panoramic view of the Assiniborne River and Brandon, another grain centre of 9,500 population, is beautifully located and has nine great grain elevators. This is a sample of the farms along the Railroad. Much of this country is owned by the Canadian Pacific Railroad Co.

Stacking Wheat, Portage La Prairie, Manitoba.

This fine farming land yields wheat which is exported to all parts of the world and it is of a superior quality. There were 90,000,000 bushels of wheat shipped in 1911 from Manitoba. The elevators are overflowing. We are gradually climbing; finally we pass Regina and Moss Moose Jaw to the Ranching country at Swift Current near which sheep raising is a very important business. From this farm the Railroad Co. rounds up annually 16000 sheep. Gull Lake Ranch is another great stock farm where 6000 sheep are wintered every year. We arrive at Coleridge. In this vicinity is located a typical mixed farm for not only are good crops produced, but horse and cattle are bred and raised here. We drove over to this farm and here is a photograph showing the method of branding cattle. A cruel practice but a very necessary one on a large cattle ranch. From here we went to Medicine Hat, and on very clear days the Rockies can be seen 150 miles away. Leaving Medicine Hat our next stop was Crowfoot Station.

Near here are the once dreaded Black Feet Indians, located on their reservation, and are the handsomest and most warlike of all Indian tribes, but are now settled peacefully only a few miles from the station. And I must say we never beheld a more peaceful scene than this Prairie Teepee Village presented at the close of day. We asked a Squaw to let us see her baby, which was covered up, at which request she demanded Ten Cents. Ten cents and we of course saw the baby- but not this one.

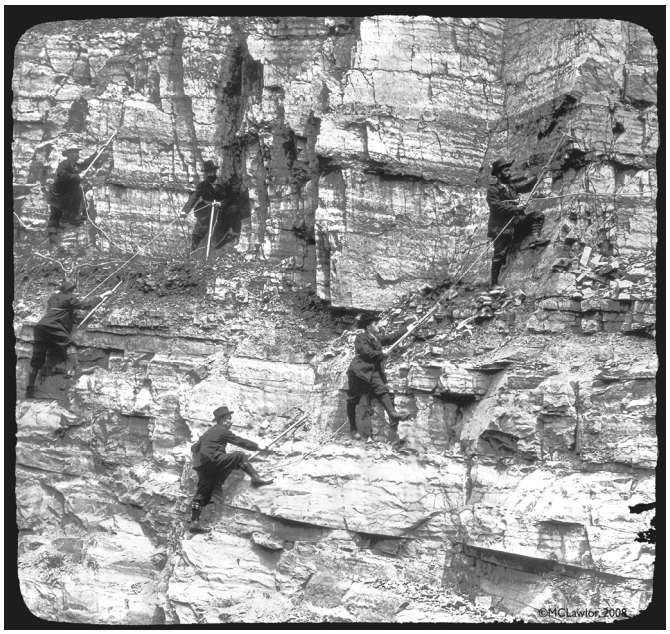
Fairholm Range from Banff.

From here on the mountains rapidly come into view. Passing on through Calgary up the Valley of the Bow, past Cochran, when we finally come into full view of the main chain of the Rocky Mountains from across bow River. We are now riding in the observation car, which had been attached, to better enjoy the grand scenery beyond. As the train approached, the mountains raised their huge bulks in the distance and seemed very near, the clear air being so very deceptive, but we soon learned to accustom our eyes to this deception. Here we see the Fairholm Range and Goat Mountains, shutting in the view with their precipitous sides and as we look upon these peaks it is difficult to realize their stupendous size and to think that they are but a fragment of their original greatness, having been worn away by the elements. Passing on through the gap to Canmore, we obtained another fine view of Fairholm Range and Castle Mountains. We soon arrived at the Canadian National Park and our train brought us to the Banff Railroad Station on nearly schedule time. This is the station for the National Park, which occupies 5,732 square miles and half as large again as the Yellow Stone, and is the largest National Park in the world.

Vermillion Lakes, Banff

We started out along one of the main Bridal Paths and from across Devil's Lake we saw the Cascade Range in the distance. Later we could see these mountains much nearer from across Bow River marked even in the month of August, by a winding trail of snow. We chose next to take the path leading up Tunnel Mountain only 1,000 feet or so above the Valley, a path easy to climb. It brought us to a point where we could see in the distance Mount Rundle or Twin Peaks, almost 10,000 feet high. This mountain is 10,000 feet high. From the valley it appears to have two summits, thus it is sometimes called Twin Peaks. Tunnel Mountain, the smaller one, was at one time a part of Mount Rundle, the highest one but some great upheaval of nature, split the huge mountain in two and Bow River forced its way through the opening…..

After passing the station at Laggan, we left the Bow River and soon reached the water shed of the Rockies, Abbot Pass, which pierces the great Divide. It is 5,296 feet above sea level. Here two little Brooks have separated; the one flows Eastward until it reaches the Hudson Bay, the other flows westward to the Pacific Ocean. We followed the west bound stream down through the Kicking Horse Canon. It is said it received its name from a vicious animal that kicked the leader of the Pillsener Expedition, breaking 3 of his ribs. The Indians were preparing his grave when he suddenly became conscious and named the place Kicking Horse Pass. Ten miles beyond the summit we round the base of Mt. Stephens, one of the grandest in the Rockies, rising 8,000 feet directly from the railroad and holding on one of its shoulders a glacier whose shining green ice 240 feet thick, is slowly crowded over the precipice and crushed to atoms below. On the broad front of the mountain you can trace the zig-zag lines of a tramway coming down from a silver ravine somewhere among the clouds. Alpine guides are brought from Switzerland at great cost to pilot tourists up these magnificant mountains.



Swiss Guides, Glacier, British Columbia

At Field a few miles further on we stand at the gateway of a region more wonderful than any other. A visit to the Yo Ho Valley from which trails to the different points radiate. One of the favorite routes is around the base of Mt. Burgess to Emerald lake 7 miles distance. Trout are very abundant in this beautiful lake. From here a splendid view is obtained of Mt. Burgess, the Glacier and volcanic masses. Camping on Emerald Lake is quite popular with tourists wishing to become more familiar with this region.

Emerald Lake Near Field, British Columbia.

We followed the trail several miles above to where it forks to the left up an ascent of 400 feet or so and get our first glimpse of Twin Falls. They are 600 or 700 feet high and probably the only ones of their kind in the world.Arriving at the foot of the falls, new beauties disclosed themselves. The sun's rays on the spray clouds form dazzling rainbows which float away on the breezes. The roar of other falls could be heard as we proceed along the trail on our back to Field…..

Rainbow at Twin Falls.

Here we took the train for the descent of the western slope of the Rockies to the Columbia Valley. The descent is 1500 feet in 34 miles. We still follow the Kicking Horse River, through some of the finest scenery in the world…. We finally reach a resting place at the foot of the mountains and the descent of the We have completed the western slope of the Rockies completed. Now we enter the Selkirks. We pass on in the shadow of hoary headed Monarchs through the beautiful Illecillewait Valley with the Cheops to the right which when viewed with a telescope, are a mass of snow fields and tremendous precipices. What seem mere patches of lichens to the naked eye are in reality lofty forests and heaps of pebbles are morains piled high with boulders.

Illecillewaet Valley, from summit of Mt. Abbot.

The first attraction here is the Illecillewait Glacier. To the left is Mt. Sir Donald that rears its mighty head more than a mile and a half above the Railway **[see color photo on back cover]**. It was named after one of the chief promoters of the Canadian Pacific Railroad. Mt. Sir Donald is the Matterhorn of the Selkirks, and no one is satisfied until he has gained its summit which defied climbers for so many years…..Another trail leads to Observation Point where the glories of Rogers Pass are enjoyed with Mt. Carroll in the distance. Rogers Pass was named from one of the early explorers of this region and is the delight of the tourist. We plunge again for hours through precipitous gorges and 4 great tunnels; across the Fraser River to Revelstook…..

Mt. Carroll from Rogers Pass.

Mount Ross, Selkirk Range, British Columbia

We finished our trip to the coast through Idaho and Washington south to Spokane, and will show a small portion of frontier life in the Coeur D' Alene Section of Idaho, where in the vernacular of the West, they average "a man for breakfast" every morning. We escaped you see and rather enjoyed roughing it through this wild country.

Spokane, Washington, from the courthouse.

We traveled by steamer on Coeur D' Alean Lake to Coeur D' Alean City, a thriving frontier town situated on both lake and river. Coeur D' Alean Lake is a most charming sheet of water, about 3 miles in width by 26 in length. The water is very deep and clear abounding in trout and other finny treasurers. It is surrounded with mountains and timber with valuable copper and silver deposits. The Coeur D' Alean St. Mary's and St. Joseph's Rivers come tumbling down from the mountains and empty into the Coeur Lake…..

Allean Falls crossing of Pend d'Oreille River, Idaho.

Black Bear.

The woods are a veritable hunters paradise. The mule-deer, elk, lynx, cougar, and cinnimon Bear are the prizes which reward the sportsman's skill and courage. These wilds were unexplored until 1884. We next visited Lake Pandory another tongue twister. It is 40 miles long by 5 miles wide. Steamers are employed in transporting lumber, logs and lime. It is about 70 miles East of Spokane and becoming quite a summer resort. The Indians about here are a lazy set and too indolent to hanker after hair. I do not think the most enterprising of them would take your scalp unless you pulled it off and handed it to them…..

Toka Wicaking (Takes Enemy) by W. Rau, 1901.

Murray, Idaho. A Typical Mining Town.

Clark's Fork a turbulent mountain stream emptying into Lake Pandoray flows through very wild scenery in Box Canon. Steam Boating is very difficult through here. There being many dangerous rapids and is as wild as the most adventurous could well desire in the way of frontier life. We were never in a more typically wild west country than this. Rich silver and copper mines are located here. No you can't pick up silver spoons nor gold eagles on every corner but money changes hands very freely out here. Of course speculators, vagabonds and loafers are numerous and a man must hustle to win, but the stake is worth trying for….

Government Freight Train, Idaho.

Tatoosh Range from Mt. Tacoma, Washington.

You have only to consult facts and figures that you may properly estimate the marvelous growth of Washington and it is a healthy growth. The great farming lands are unrivalled. The United States stands first among the wheat growing countries of the world. To sum the matter up, there is rich land, good water, good grass and such a climate that it is considered a crime to die of anything but old age. And when the fields ripen and cool bracing winds of Autumn blow, we all say- Hurrah; for the North West!

Mt. Rainier, Washington.

Magic Lantern Society of the United States and Canada

Washington Convention

July 10-13, 2008

SPECTACULAR HAND-PAINTED LANTERN SLIDES

Magnificent Dissolving Views
with Grand Scenic Effects

Extraordinary Stereopticon Views

Unequaled Power-point Presentations!!!

Go !!!!

Unique Visual and Auditory Entertainment

An Event Not to be Missed!!!

Make your reservations now for the convention, which will be held Thursday, July 10 through Sunday, July 13 at the Crowne Plaza (Washington- National Airport) Hotel in Arlington, VA. The hotel is located on Jefferson Davis Highway just 1.5 miles from the Ronald Reagan National Airport and minutes to Washington's major expressways, monuments, and attractions. It is only 1/2 block from the Crystal City Metro station. More information is available at the hotel web site: cpnationalairport.com. Hotel reservations may be made by calling the hotel directly at 703-416-1600 or at a central reservations system: 800-227-6963. To receive our negotiated reduced rates, identify the Magic Lantern Society at the time of the reservation.

Registration for the convention will begin late in the afternoon of Thursday, July 10, and there may be an evening entertainment as well. Those who are flying to Washington will want to arrive during the day on July 10; those driving from some distance may want to arrive the previous day. If you have not sent in your registration form and made your hotel reservations, please do so immediately.

Tom Rall is convention chairman. He can be contacted by email to marketflea@aol.com or mail to 1101 N Kentucky Street, Arlington, VA 22205. Phone is 703-534-8220.

Grand Washington Convention

July 10-13, 2008

A Diverse Educational and Entertaining Program for the Discerning Magic Lanternist

Four continents will be represented in the programs, which recreate and examine the popular 19th and early 20th Century medium. The convention will open with a rear-projected show by the Japanese lantern troupe, Minwa-za Company of Tokyo. Minwa-za's four lanternists and three musicians will perform at the Smithsonian Institution's Freer Gallery Meyer Auditorium, 7 p.m. Thursday, July 10.

"With its unique combination of illusion, communication, and art, the Japanese magic lantern spectacle known as *utsushi-e* was a precursor to cinema," explains a Freer Gallery announcement. "For the first time in the United States, Tokyo's Minwa-za Company revives this tradition from the Edo era by recreating the performances—complete with colorful moving images accompanied by live narration and music—that dazzled audiences nearly two hundred years ago."

The celebration continues during the day Friday, July 11 at the convention hotel, Crowne Plaza National Airport, 1480 Crystal Drive, Arlington, VA, with a morning program including presenters from Australia and Canada.

The Last Great Magic Lantern Show will be presented by Ian and Margery Edwards "and has as its theme the early settlement of the Australian Continent, spiced with period advertisements and humorous mechanical slides," according to Ian Edwards, whose collection "was first used by my Grandfather Percy in 1898 and by our family for over 100 years." Among these are a set first produced when the "Great White American Battle Fleet" visited Australia in 1908.

Canadian Michael Lawlor will present ***A Trip Across Canada*** from lantern slides, photographs on glass, made for more than fifty years by Canadian Pacific Railroad for lectures presented around the world to promote immigration and tourism to Canada. "They show a Canada full of promise: bountiful land providing hunting, fishing, and mountain climbing for tourists, and great potential for immigrants to create a rich life for themselves and their families," Lawlor said.

The convention returns to Washington for **"A Day in D.C."** on Saturday, July 12, beginning with programs at the Historical Society of Washington in the morning and moving to the Goethe-Institut and the National Gallery of Art in the afternoon.

The Goethe-Institut, at 812 Seventh Street, NW, a short walk from the Historical Society, will host a media archeology program with Zoe Beloff and Erkki Huhtamo at 1:00 p.m. Beloff, a New York based media artist, will project ***Shadow Land or Light from the Other Side***, a stereoscopic film based on the 1897 autobiography of materialization medium Elizabeth D'Espérance, and ***Lost,*** a performance for stereo slides, hand-cranked projector and 78 rpm gramophone records. Huhtamo, a UCLA media researcher and professor, will also give a presentation, which will be followed by a discussion.

At 4 p.m. David Francis and Joss Marsh will present ***Victorian Transformations*****,** a special show with Francis's rare triunial magic lantern at the National Gallery of Art East Building Auditorium, 4th Street at Constitution Avenue, N.W. Similar in format to recent shows at the Academy of Motion Picture Arts and Sciences in Los Angeles and the Museum of Modern Art (MoMA) in New York City, Francis (lanternist), Joss Marsh (narrator), and Phil Carli (piano) will feature Victorian era magic lantern entertainment. Francis, originally from England, is a former director of the film department of The Library of Congress, and Marsh, professor of Victorian Studies at Indiana University, presently live in Bloomington, Indiana. All of the **"Day in D.C."** events are free and open to the public.

The convention returns to the National Gallery of Art East Building Auditorium, 4 p.m. Sunday, for the concluding presentation by The American Magic Lantern Theater, the country's premier professional touring company. ***Spirit of '76*****,** a patriotic program, will be presented by lanternist Terry Borton, who will be accompanied by multi-talented musician Nancy Stewart and assisted by Debbie Borton. The program is free and open to the public. A lecture by London-based Magic Lantern Historian Deac Rossell will follow. Both Borton and Rossell will be concluding a joint tour with Minwaza that also included performances at the Museum of Fine Arts in Boston and Lincoln Center's Walter Reade Theater in New York City. This "East meets West" tour was organized by Artemis Willis, an independent producer and former vice-president of the New York Film and Video Council. Willis also facilitated the Goethe-Institut and Francis/Marsh presentations.

In addition to all of this, a sales room with vintage materials for sale by Society members opens Friday at the hotel; the morning performances will be followed by a full afternoon presentation schedule and an evening Potomac River dinner cruise. There also will be a Sunday auction and other presentations throughout the convention, including:

Twenty-five of Life's Most Infrequently Asked Questions**,** a metaphysical search for truth, by Richard Balzer, a past president of the Magic Lantern Society of the U.S. and Canada. After a seven-year sojourn in London, Balzer and his family have relocated in the US and are settled in Boston.

Stanley's Last Expedition by Dick Moore, who will exhibit a rare set of hand-tinted slides based on the original illustrations from *In Darkest Africa.* Moore, who is the Society's Secretary-Treasurer, is a management consultant and lives in Connecticut. He has been collecting and giving magic lantern shows for 17 years, and will also present ***The Happening of Puck and His Pig*****,** a convention short subject serial.

Adventures in Decalomania by Larry Rakow, who will present a brief history of Decal Children's Lantern Slides and their diverse subject matter. Rakow is currently Vice President of the Society and has attended and presented at every Magic Lantern convention. He has appeared scores of times at schools, libraries, and social and professional societies as "Professor Optix," magic lantern showman.

What's in a Name? The Magic Lantern and the Stereopticon in American Periodicals, 1860-1900 by Kentwood Wells, who will explore how the use of these terms changed over time. Wells has been collecting and doing research on magic lanterns since 1960 and is currently the Editor of *The Magic Lantern Gazette*. He is a Professor and Head of the Department of Ecology and Evolutionary Biology at the University of Connecticut.

Skladanowsky World-Theater: Technology and Modernity by Janelle Blankenship, who will present reproductions of magic lantern slides and broadsides from the Bundesarchiv/Federal Archives in Germany (Skladanowsky collection). Blankenship, a film historian, taught early cinema and German film at New York University and last fall joined the faculty at the University of Western Ontario. She is currently writing a book on the German film pioneers and magic lantern showmen Max and Emil Skladanowsky.

Before the Movies: Magic-Lantern Entertainment and America's First Great Screen Artist, Joseph Boggs Beale by Terry and Debbie Borton, who will provide a brief introduction to America's first book on the magic lantern and relate some of the story of its development. The Bortons have been collecting Beale's works and researching his life and art for the last 24 years. They are the owners of the Beale Collection, which contains Beale's own copies of his slides and many of his lantern drawings, sketches, letters, etc.

Utsushi-e and Its Transition to (Western-Style) Magic Lantern in Japan around 1900 by Machiko Kusahara, who will present material from her own collection including Japanese mechanical slides (from blooming bonsai to war scenes) both in *utsushi-e* format and in magic lantern format. Kusahara is Professor in the Media Culture Program at Waseda University, Tokyo.

There will also be a display of **"Lighting Devices"** by Karl Link. These are old lighting devices—general lighting pieces and not specifically magic lantern lights—"that can be handled and mishandled." Originally from Germany, Link resides in the Rochester, New York, area and has a long-time interest in the magic lantern and particularly in toy lanterns and slides.

The public is invited to attend the hotel presentations, sales room and auction. A single $10 admission covers all.

For more information contact Convention Chairman Tom Rall, marketflea@aol.com, 703-534-8220. Convention registration forms and a full convention schedule are posted at: http://www.magiclanternsociety.org

THE PROJECTION BOX ESSAY AWARDS

We are pleased to announce the 2008-2009 Awards Competition.
The subject for this year's competition is:

Popular Optical Media (to 1900)
Including:

19TH CENTURY PHOTOGRAPHY; DIORAMAS; ZOETROPES; THE MAGIC LANTERN; SHADOW THEATER; PANORAMAS; VICTORIAN CINEMA; OPTICAL TOYS

Submissions are invited for unpublished essays of 5000-8000 words. Entry is open to all. Deadline: January 24, 2009. Further details at: www.pbawards.co.uk, or contact Mo Heard at info@pbawards.co.uk

FIRST PRIZE: £250 and publication in the journal *Early Popular Visual Culture*
PLUS: Book prizes

The Winners of the Projection Box Essay Awards for 2007-2008. Research into the Projected and Moving Image to 1915:

First Prize of £250 and publication in the journal *Early Popular Visual Culture*:
Dr. John Plunkett, for his essay "Selling Stereoscopy 1890-1914: Penny Arcades, Automatic Machines and American Salesmen"

Prizes of Projection Box books worth £100 went to:

Professor Erkki Huhtamo, for his essay "Penetrating the Perestrephic: An Unwritten Chapter in the History of the Panorama"

Christian Hayes, for his essay "Phantom Carriages: Reconstructing Hale's Tours and the Virtual Travel Experience"

The Research Page presents short synopses of research on the magic lantern published in academic journals in a variety of disciplines. For those who do not have access to a university library, PDF versions of most of these articles can be obtained from the Editor.

Koen Vermeir. 2007. Athanasius Kircher's magical instruments: an essay on 'science', 'religion' and applied metaphysics. *Studies in History and Philosophy of Science* 38:363-400.

In recent years, historians of science have begun to pay more attention to the work of Athanasius Kircher, the 17th century polymath who published the first illustrations of the magic lantern. Koen Vermeir is one of the leading scholars in this resurgence of interest in Kircher. This paper is less directly related to the magic lantern than was an earlier one by the same author (see the Winter 2006 *Gazette*, p. 21). Nevertheless, it should be of interest to anyone wanted to understand the early history of the magic lantern, because it provides important context for understanding Kircher's work on various optical devices, including the camera obscura and the magic lantern, and how this relates to his philosophical and religious views. For example, Vermeir discusses Kircher's famous book *Ars Magna Lucis et Umbrae*, which is divided into ten books represented ten "mystical stages in the emanation from God." Kircher's book describes all manner of optical instruments, including the mysterious "Parastatic Smicroscope," a sort of viewing device for looking at religious pictures assembled on a wheel like a circular magic lantern slide. Kircher also described such oddities as an ascension of Christ using optical illusions and kites in the form of angels. Much of this makes little sense to modern readers until one realizes that Kircher's views on what we would consider "science," such as light and optics, were intimately tied to his religious views. For example, he had a very optical conception of God, who was identified with an infinite, incorruptible light, while Christ is identified with the emission of this light. This article can be somewhat heavy reading for anyone not well-versed in 17th century science, theology, and metaphysics. Nevertheless, along with Vermeir's earlier paper on the magic lantern, it is an important source for serious scholars of early magic lantern history.

Gwendolyn Waltz. 2006. Filmed scenery on the live stage. *Theatre Journal* 58:547-573.

This interesting paper is representative of the sort of interdisciplinary scholarship that seeks to link together various forms of media and performance art that often have been studied in isolation. Waltz focuses on the use of projected moving picture images to provide background scenery for live stage productions in the early 20th century. She has identified at least a hundred examples before 1930 in which motion pictures were integrated with vaudeville and music hall acts, magic shows, melodramas, ballets, and other types of performances. Her work is in direct opposition to a school of theater and film history derived from the work of A. Nicholas Vardac, who maintained that "the aims of nineteenth-century popular theatre were identical with those of the moving pictures." Vardac and his followers often defined theater and film in terms of what each medium could not do effectively. Waltz argues that this represents a distortion and oversimplification of theater and film history and ignores the many intersections of these media. She further argues that "stage-and-screen multimedia built upon Victorian magic-lantern exhibition practices and theatrical-effects projection." For example, one form of multimedia performance involved presentations of motion pictures with a narrator and sound effects. She states that narrators often "adopted the subjects and presentation practices of platform recitation and magic-lantern performance." There also were live performances in which actors on a stage could interact with projected images on a screen, as well as those in which live action alternated with filmed images. In the latter category were a type of Japanese performance called *rensa-geki*, in which interior scenes were performed by live actors and exterior scenes were motion pictures. She also refers to the trick films of George Méliés, who probably was more influenced by the magic lantern than any other early film maker. Waltz discusses in detail the earlier tradition of painted moving panoramas serving as backdrops for live stage performances. These effects were copied using filmed panoramas, such as a performance of *The Jolly Bachelors* (1909) in which a Zeppelin was shown sailing overhead through the clouds. Other performances substituted motion pictures for moving panoramas to simulate motion in scenes such as horse races. An inventor named Samuel Birnbaum even patented a moving panorama for stage performances that alternated panels showing static background scenery with blank white panels onto which moving pictures could be projected, but it is not clear whether this device ever found its way into an actual theatrical performance. Other performances integrated still images projected by one or more magic lanterns with projected moving images. Waltz's paper provides a fascinating look into the overlapping visual cultures of the theater, the magic lantern, and the movies at the beginning of the 20th century.

Deirdre Coleman. 2006. Entertaining entomology: Insects and insect performers in the eighteenth century. *Eighteenth-Century Life* 30:107-134.

This paper focuses on the ways in which images of insects were presented both in books and live performances in the 18th century. There is a brief discussion and an illustration of the showman and conjurer Gustavus Katterfelto, who used a solar microscope to project images of magnified insects. Some of these looked like demons when projected on a screen, and Katterfelto was all too happy to attribute an outbreak of influenza in London to these demonic insects and to sell his audience his own remedy to combat the illness.

Jeremy Brooker. 2007. The Polytechnic Ghost: Pepper's Ghost, metempsychosis and the magic lantern at the Royal Polytechnic Institution. *Early Popular Visual Culture* 5:189-206.

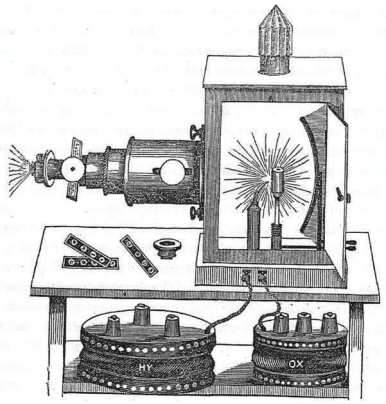
This well-illustrated article focuses on the use of the magic lantern at the Royal Polytechnic Institution, and in particular, the ghost illusions of John Henry Pepper. Brooker begins by describing the remarkably eclectic assortment of attractions to be seen at the Royal Polytechnic--displays of scientific instruments and natural history specimens, along with "spectacular dissolving views and mechanical magic lantern effects," lectures on spectrum analysis or other scientific topics, and sensational lectures on the Indian Mutiny. John Henry Pepper is an exemplar of the showman-lecturer, who could present serious talks on scientific subjects to students or the general public, but also could put on spectacular shows featuring his ghost illusions. Brooker describes in detail the origins of Pepper's Ghost and the technical aspects of the illusion. He places this type of performance in the context of a wide variety of optical and magic lantern entertainments being produced at the Royal Polytechnic in the mid-nineteenth century, including dissolving views, "optical pantomimes," chromatropes, and live stage performances combined with projected images, and tableaux vivants. Pepper left the Polytechnic for the United States in 1872, and did not return until 1878. Nevertheless, a wide variety of magic lantern entertainments continued until the institution closed in 1881. Brooker's article should appeal to anyone with an interest in the magic lantern in the 19th century.

Aileen Fyfe and Bernard Lightman, eds. 2007. *Science in the Marketplace. Nineteenth Century Sites and Experiences.* University of Chicago Press, Chicago. 410 pages.

Bernard Lightman. 2007. *Victorian Popularizers of Science. Designing Nature for New Audiences.* University of Chicago Press, Chicago. 545 pages.

John Henry Pepper makes an appearance in both of these new books. Neither is strictly about magic lanterns, but both have much to offer to readers interested in understanding the context in which lantern lecturers operated in the 19th century. The first book is a multi-author volume, and references to the magic lantern are sprinkled throughout the book. Bernard Lightman's chapter, "Lecturing in the Spatial Economy of Science," describes the scientific lecturing scene in 19th century London. He uses as his two main examples Frank Buckland, a popular natural history lecturer, and John Henry Pepper. Lightman is one of the few historians of science to take the work of Pepper seriously; most previous accounts of his work have been by scholars interested in magic lanterns or pre-cinema history. He describes Pepper's popular scientific lectures, as well as his more spectacular magic lantern shows and ghost illusions and treats him as an important figure in the popularization of science in the 19th century.

Iwan Rhys Morus, who has written more extensively on the magic lantern than almost any other historian of science, provides a chapter entitled "'More the Aspect of Magic than Anything Natural': The Philosophy of Demonstration." References to magic lantern shows occur throughout this chapter, with detailed discussions of shows at both the Adelaide Gallery and the Royal Polytechnic in London. Pepper's Ghost is discussed briefly, and there is a long section on shows using the oxy-hydrogen microscope to project insects and other creatures at enormous sizes.



Oxy-hydrogen microscope, from Fyfe & Lightman (2007), p. 346.

Bernard Lightman's book on *Victorian Popularizers of Science* complements the previous edited volume and also contains much of interest to magic lantern scholars. He provides a detailed treatment of popular science, both in print culture and on the lecture circuit, with the focus again on London. Two chapters will be of particular interest to readers of the *Gazette*. Chapter 4 on "The Showmen of Science" provides a case study of two popular lecturers on the London circuit. The first is the Rev. J. G. Wood, the author of many popular natural history books, such as *Homes Without Hands* and *Bible Animals*. Wood lectured extensively on natural history, but did not use lantern slides, relying instead on spectacular freehand drawings with colored chalk. The second is John Henry Pepper, who of course did use the magic lantern. There is some overlap between the discussion of Pepper here and in the previous volume, but a number of different illustrations appear here, and there is a detailed discussion not only of Pepper's lectures and shows, but also his popular science books such as *The Boy's Playbook of Science* and *Cyclopaedic Science Simplified*, which themselves are full of references to magic lanterns.

Two other chapters in this book are especially relevant to magic lantern studies, although little mention is made of the magic lantern. These deal with two astronomers who gave many popular lectures illustrated by lantern slides, Richard Proctor and Sir Robert Ball. Most of the discussion focuses on their popular books and articles in many different periodicals, rather than on their lecturing careers. Nevertheless, these chapters, and the whole book, provide important context for understanding magic lantern lectures in the 19th century.

***Early Popular Visual Culture,* Vol. 5 (2007), 3 issues, 335 pages.**

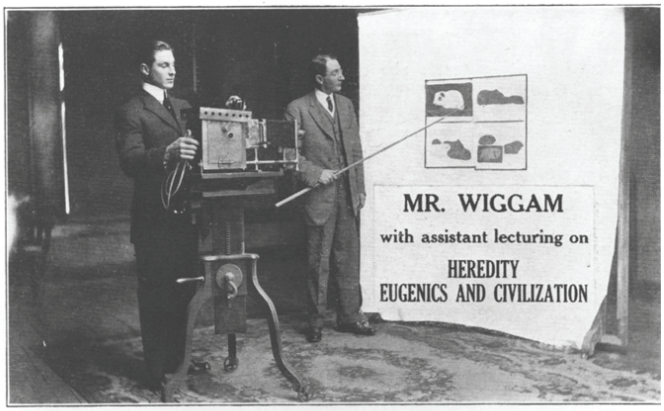
The 2007 issues of this scholarly journal contain a number of articles of interest to magic lantern collectors and scholars, and many others dealing with related aspects of visual media. The April 2007 issue includes an article by Paul Myron Hillier on "Men and Horses in Motion: Thomas Eakins and Motion Photography." Eakins is best known as a painter, although his interest in photography has long been known. This is the first detailed article to describe his work on motion photography and his relationship to both Muybridge and Marey. Another article in the same issue, "Movables, Movies, Mobility: Nineteenth-century Looking and Reading" deals with moveable pop-up books for children and explores connections between these wonderful books and early film, including the work of Muybridge, Edison, and Méliés.

The July 2007 issue of this journal is a special issue devoted to Magic and Illusion. In addition to the article by Jeremy Brooker on Pepper's Ghost, the issue contains an overview of "The Magic Scene in Britain in 1905," "Tricks, Traps, and Transformations: Illusion in Victorian Spectacular Theatre," "Méliés the Magician: The Magical Magic of the Magic Image," all of which have at least a tangential relationship to magic lanterns.

The November 2007 issue is another special issue, this one on popular visual culture in Ireland. One article deals specifically with the magic lantern: "The Magic Lantern in Provincial Ireland, 1896-1906," by Niamh McCole. The focus is on the use and reception of the magic lantern in rural areas. The author's analysis is based on data collected from regional newspapers, ten of which were chosen at random to provide a representative sample. The author argues that study of the magic lantern in rural Ireland is particularly valuable, because these areas lacked the vibrant visual culture found elsewhere in Europe at the same time. The author documents a somewhat mixed reaction to lantern slides, many of which depicted local scenery. Some viewers found the realism of photographic slides to be notable, while others compared the views on slides unfavorably to the real magnificence of the scenery. Local audiences seemed to take particular pleasure in recognizing familiar scenes in slides, and even local people who appeared in the pictures. One section of the article uses reactions to slides of the Boer War to illustrate the effect of different political views on how the slides were received. Unionist sympathizers tended to favor the British side of the conflict and used lantern slides and films to extol the virtues of the British armed forces. Irish Nationalists, on the other hand, tended to favor the cause of the Boers as symbols of resistance to British oppression. Finally, the article discusses the influence of the Gaelic language movement and resistance to "foreign" culture on magic lantern shows.

Steven Selden. 2005. Transforming better babies into fitter families: Archival resources and the history of the American Eugenics Movement, 1908-1930. *Proceedings of the American Philosophical Society* 149:199-225.

In the first decades of the 20th century, many American biologists and geneticists were advocates of eugenics, a program of selective breeding to improve the human species. This paper focuses on the public perception of eugenics and the use of the media in promoting the movement. Selden reports the astonishing fact that by 1928, there were 376 separate university courses dealing with eugenics. The movement also found its way into popular culture in the form of lantern slide lectures. Selden reports that "During the 1920s… the eugenics popularizer Albert Edward Wiggam would travel across the United States with lantern slide presentations, spreading the eugenic credo."



MR. WIGGAM AND ASSISTANT

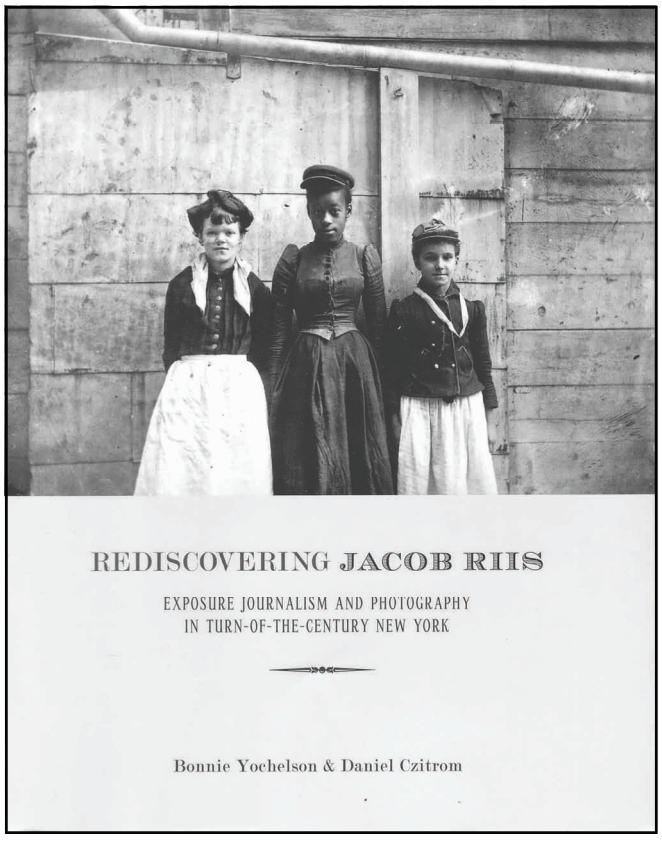
Albert Edward Wiggam and his assistant with his magic lantern used in delivering eugenics lectures. The picture clearly is posed, with the lantern at the wrong distance from the screen and the image on the screen superimposed on the photo, taken with the room lights on. From Selden (2005), p. 204. Original from the Lilly Library, Indiana University.

Anne Secord. 2002. Botany on a plate. Pleasure and the power of pictures in promoting early nineteenth-century scientific knowledge. *Isis* 93:28-57.

Anne Secord's article deals with the use of illustrations in promoting public knowledge of botany in the earth 19th century. She focuses mostly on the use of illustrations in books, but one section deals with popular lectures delivered by John Roby in Lancashire, England in 1838. The lectures made use of "large diagrams" and "paintings on glass, shown through a transparent screen." She mentions that Roby showed nearly 200 illustrations, as well as "transparent slides shewn by the hydro-oxygen microscope." She includes an extended discussion of the reaction of audiences to images displayed by devices such as the magic lantern and oxyhydrogen microscope.

Bonnie Yochelson and Daniel Czitrom. 2007. *Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York.* New York: The New Press. 268 pp. $35.00 (hardcover).

Ever since I started corresponding with Bonnie Yochelson, a former curator of prints and photography at the Museum of the City of New York and now teacher at the School of the Visual Arts in New York City, this book has been on its way. I assume that her introduction to Jacob Riis's work came through her mounting of a 1991 exhibition of Alexander Alland's photographs[1], as to Alland belongs credit for the rescuing of Riis's negatives, positives, and magic lantern slides, which he pursued through Riis's youngest son near the end of World War II. Yochelson's work on photographers has featured both photographers themselves[2] as well as recoverers of their work—Alland was both, as was Berenice Abbott.[3]


REDISCOVERING JACOB RIIS
EXPOSURE JOURNALISM AND PHOTOGRAPHY
IN TURN-OF-THE-CENTURY NEW YORK
Bonnie Yochelson & Daniel Czitrom

In terms of the sheer volume of her work on turn-of-the-century photography, however, Jacob Riis has been her main object of scholarly attention since that exhibition, for in that year the Museum of the City of New York got an NEH grant for work on the Jacob A. Riis Collection, with her projects running through the late 1990s and the 2000s. She has produced an art book collection of Riis's photographs, an essay on features of Riis's pictures as taken and later reprocessed, and now half of this book—the half treating Riis's pictures in precise detail.[4] Yochelson and Czitrom each have written a major monograph on Riis and glued them together within this book's covers.

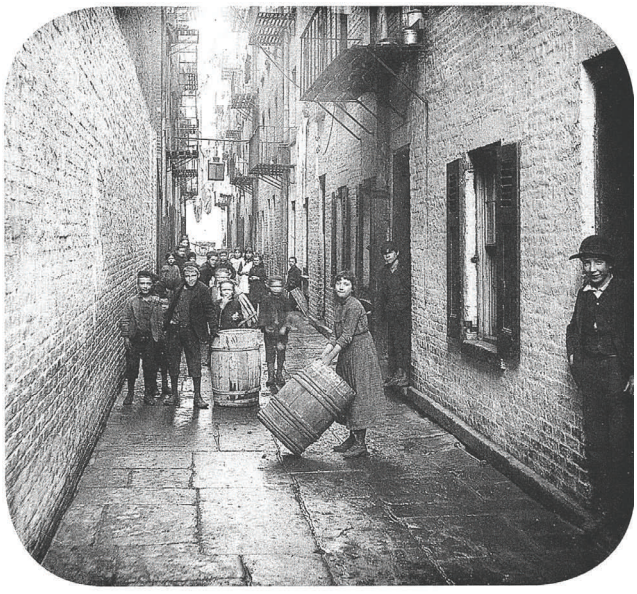
Daniel Czitrom is a social-cultural historian working out of Mount Holyoke College, best known in academic circles for his study of media and society (from Morse to McLuhan), popular history, and especially Chicago School social thought.[5] His is the first half of the book, a superb social-political accounting of "Jacob Riis's New York," part biography, part city history, and part cultural history of attitudes toward immigrants, social and sanitation reform, and Riis's web of connections within political and media environments. Among the social-cultural histories that I have read as part of my own work on Riis's pictures, Czitrom's is the most transparent, detailed, and nuanced reconstruction of Riis-in-his-world. Both Riis's strengths and commitments as well as his weaknesses and vainglory are sculpted into the narrative. The Dane's writing is positioned within a stream of public and reformist discourses on New York City's desperate need for public monies and private charities to make it a more habitable and humane place to live.

More so than Yochelson, Czitrom deals with Riis's presentational modes and messages. His discussion of magic lantern shows as "a vaudeville of reform" (pp. 81ff.) on the one hand captures in metaphor the habit of lecturing from a stack of slides that students of magic lantern shows still practice, but on the other hand the phrase suggests something about reception conditions. The mixing of entertainment and information, education and politics, church and state in the assemblage of slides for popular audiences is envisioned in the idea of vaudeville. Vaudeville flourished precisely at the time when Riis took to the tenements, the streets, and then church lectures. While his shows, as the surviving script shows[6], sustained a series of arguments for Christian charity and reform, yet they exhibited a vaudevillian sensibility: chopped into comparatively short segments, alternating between humor and exhortation, description and sermonizing, and in all, built around contemporaneous models of public entertainments. It is little wonder that he packed them in. Overall, Czitrom's monograph deserves reading by anyone working with late-19th century American, urban lantern slides and slide shows.

Yet, it is Yochelson's essay that will attract lantern aficionados. She has the space in this book to treat in detail Riis's photographic routines as well as the various exhibition modes: glass slides, halftone pictures, negatives and prints, single-line and fine-line wood engravings, pen-and-ink drawings, and, later, reprocessed images made by "improving" Riis's pictures through cropping, straightening, adjusting contrast and brightness, attending to focus, and printing on silver gelatin paper. Yochelson's careful documentation of numbers and kinds of images, dating of images and identifying their origins, sorting as much as possible Riis's own photographs from those taken by others for his use, and her

separation of pictures by the specific projects with which they were identified provide precisely the kind of information that we need to work with Riis's photos in historically accurate ways. Yet, her most technical discussion of the qualities of the slides themselves comes, not in this book, but in her 1998 *Humanities* article (see note 4).

That article is a most valuable companion piece to the book because of her discussion of the Museum of the City of New York's 1990 decision to replace the original prints made of Riis's slides (as well as negatives and prints) with new reproductions. They made contact-print copies of all negatives and color transparencies of all 326 glass slides. Here was the first chance for scholars, collectors, and other fans of the magic lantern slides to see how they actually looked before they had been aestheticized by Alland and then John Harvey Heffren, who produced and "fixed" the positives and negatives of the MCNY's collection. To be sure, the new copies made by Chicago Albumen Works in Housatonic, Massachusetts, had contrast adjusted to improve viewability, though to their credit they kept the original magic lantern and negative images without the kind of cropping that was done in previous renditions—including even thumbtack marks, photographic signatures, parts of images that had been cut away to balance a picture or remove a blurry image. Being able, too, to compare a lantern slide with the positive print of it will be useful. And, with the stereoscope versions of Riis's pictures restored to their dual framing, another original dimension of his labor is now available. Most important, the reproductions of the slides on continuous-tone microfiche and their distribution as 35mm transparencies essentially supply lanternists with everything except the glass, only discounting the work on contrasts.



Lantern slide of Gotham Court, 1887-1888, from *Rediscovering Jacob Riis*. Original in the Jacob Riis Collection of the Museum of the City of New York.

Naturally, the images available in this book leave us with enhanced pictures if only because the best ones are being printed on glossy stock in a "Pictorial Survey of Jacob Riis's Photographic Practices," an eight-page tip-in section. Enough pictures, though, are reproduced on regular book stock from both negatives and lantern slides to let us sample the difference between Riis's shoot-it-in-dark pictures and the versions prepared for lantern projection. Again, the point here is for the first time we are looking at book illustrations almost as faithful to the original as they would be were we able to actually handle the MCNY's collection—which we can't.

The commitment of Czitrom and Yochelson to sustain and bring to the public, finally, this project after various delays will provide considerable rewards down the road. To be sure, Yochelson's specialty is photography and prints, both preservation and exhibition, but she knows enough about the magic lantern era, in conjunction with Czitrom's knowledge of cultural history, to make this book the best academic work on the place of magic lanterns in late nineteenth-century urban reform that I have read.—**Bruce Gronbeck, Communication Studies, University of Iowa; bruce-gronbeck@uiowa.edu.**

Notes and References

1. That exhibit is documented in Bonnie Yochelson, *The Committed Eye: Alexander Alland's Photography* (New York: Museum of the City of New York, 1991).

2. Bonnie Yochelson with Tracy Schmid, *Esther Bubley: On Assignment* (New York: Aperture Foundation, 2005).

3. Bonnie Yochelson, *Berenice Abbott: Changing New York* (New York: New Press, 1997).

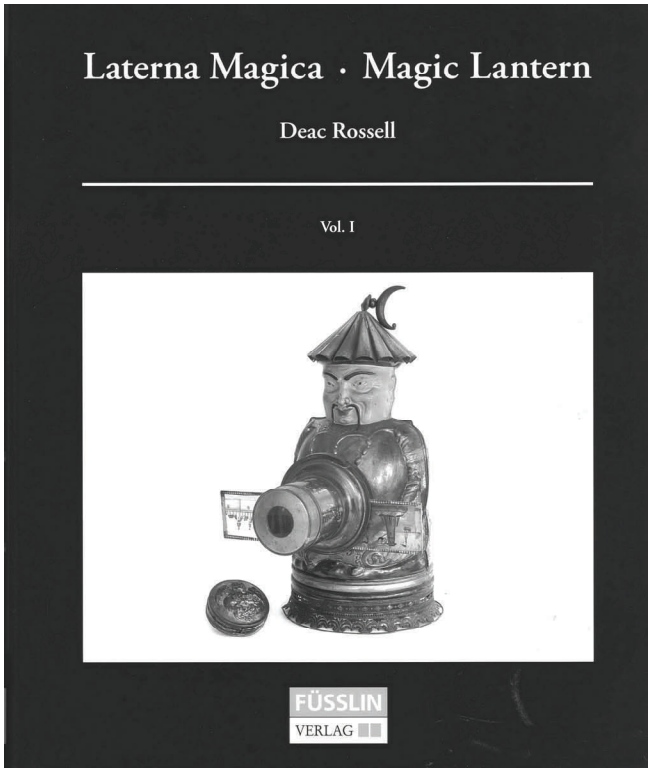
4. Bonnie Yochelson, *Jacob Riis 55* (New York: Phaidon Press, 2001) and her "The Masked Image: Recapturing the Work of Jacob Riis," *Humanities*, 19 [3] (May-June 1998), 15-21.(http://www.neh.gov/news/humanities/1998-05/riis.html.)

5. Daniel Czitrom, *Media and the American Mind: From Morse to McLuhan* (Chapel Hill: University of North Carolina Press, 1982).

6. Found in container 10, reel 5, Jacob A. Riis Papers, Library of Congress. Riis kept copious notes and clippings files as well one transcription of a slide show given in Washington, DC, at the Sixth Convention of Christian Workers in the United States and Canada, 1891.

Deac Rossell. 2008. *Laterna Magica - Magic Lantern, Band 1 / Vol.1*, German trans. Marita Kuhn. Stuttgart: Füsslin Verlag. 159 pp. € 44.00 (hardcover).

Deac Rossell's long-waited history of the magic lantern – more precisely: its first volume - is finally out, and it is a work that anyone with a serious interest in the magic lantern cannot overlook. There have been earlier scholars, like Frank Paul Liesegang, John Barnes, and Hermann Hecht, whose contributions Rossell acknowledges in his preface (unfairly omitting David Robinson and Laurent Mannoni, who is only listed as a museum person). Although he cannot totally revolutionize the versions his predecessors have already provided, Rossell adds scope, precision and new details, relying on an almost obsessive quest for archival evidence.



The last mentioned factor is Rossell's greatest asset: much writing on "pre-cinema" relies on easy-to-find published histories, which are often unreliable. Many scholars tend to borrow from earlier scholars, who have not always done their homework very well. This is not the case with Rossell: although he knows the work of earlier scholars, he has decided to largely bypass their analyses and go to the original sources, which is painstaking and time-consuming, but also gratifying for the reader.

Although Rossell modestly admits in the preface that his book "attempts to bring together into a single narrative parts of lantern history that have previously been treated separately," and that many of the pieces of the puzzle he has been trying to solve are still missing, what emerges is a solid, ambitious and reliable account, a pedestal for future researchers to build on – for I am convinced that there are things to add to the basic research Rossell has conducted.

What we have at hand only tells the history of the magic lantern from its (still) somewhat obscure origins in the mid-seventeenth century to around 1800. Save for a few names, such as Kircher, Huygens, and Nollet, as well as the cultural figure of the itinerant Savoyard with the lantern on his back, this period is little known for even sophisticated magic lantern enthusiasts. As preserved artifacts from this era are so rare, and detailed accounts so few, the general knowledge has consisted mostly of a handful of fixed ideas.

Rossell corrects the situation once and for all. The first one and half centuries of the magic lantern come alive with phenomena and figures that one has never heard of, as their stories have been hidden in archives (and there must be more in the vaults). A good example is the career of Johann Franz Griendel (1631-1687), an early lantern manufacturer and demonstrator, whose work influenced the well-known accounts by Johann Christoph Sturm and Johannes Zahn. Indeed, three early lanterns (possibly the earliest surviving ones) in the collection of the Landgraves of Hessen in Kassel were probably manufactured by Griendel.

Rossell also tells us of a certain Abraham Weber, who gave a lantern exhibition at the Leipzig Easter market as early as 1677, demonstrating how soon popular exhibitors gained access to the new device. While his account does not abolish the existing idea of the magic lantern's simultaneous existence in the cabinets of the curiosities of the learned, and in the hands of the itinerant showmen, Rossell adds color and details to these parallel histories, demonstrating how they were bridged by illustrations and other 'discursive' sources. Rossell also demonstrates that unlike it is usually thought, the 'serious' uses of the lantern were more or less continuous throughout the eighteenth century.

I applaud the way Rossell uses a variety of sources to support each other, moving with ease from archival documents and early books to surviving lanterns, slides, paintings, prints and all kinds of ephemera. For a reliable account to emerge this is a necessity, because in spite of their near-ubiquity, magic lantern shows did not enjoy a similar status in the eyes of contemporary chroniclers as wars and diplomatic events. The early popular culture only survives as fragments that have to be brought together by scholars for a coherent structure to emerge.

Rossell has done good work on this field in his third and final chapter that reconstructs the history of the traveling Savoyards, a familiar, but elusive phenomenon throughout Europe at the time. He also shows how the itinerant Savoyard was turned into a stock figure through the activity of the French painter Christoph Huet, who not only created influential singerie imagery

about the touring 'monkey lanternist,' but also provided the sketch for the Meissen porcelain factory's well-known lanternist figurine.

In a similar way Rossell draws connections between many previously discrete (arti)facts, weaving a cultural "magic lantern web (or tapestry)." Although a casual reader may find his book at times a bit pedantic, for magic lantern scholars and enthusiasts like me it is exactly what I have been waiting for. The rich and rare illustrations support the text beautifully and make the book even more valuable, not to say anything about Fuesslin-Verlag's decision to finally publish a book that also has its text in English.

Still, no history book can be absolutely "complete." There are always things to add and interpretations to contest, as Rossell himself readily admits in his preface. Therefore, as a conclusion, I will mention a few issues that might have deserved a place on the pages of Rossell's book, at least as footnotes.

When we remember the very small number of surviving magic lanterns from the first 150 years, I find it strange that several interesting lanterns have not been discussed or even mentioned by Rossell.

The most important omissions are the two spectacular early lantern night (projection) clocks in the collection of the Landgraves of Hessen and currently on display at the Orangerie in Kassel. As I noted in an earlier article in the *Gazette*, one of them, said to have been made by Giuseppe Campani in Rome, and according to the museum bought by Landgrave Karl on his trip to Italy in 1699-1700, is identical in the smallest detail with the one pictured by Sturm in his *Collegium experimentale sive curiosum* (1676).[1] This raises interesting questions of attribution and influence that cannot be discussed here.

Rossell downplays the role of early innovations like lantern night clocks or lanterns modified to display the direction of the wind, etc. These only get short mentions from him, although they are very interesting from the media historical point-of-view as signs of a quest for new uses and applications by the lantern pioneers. Similar processes can be found from the early histories of other inventions, such as the phonograph, telephone and the cinematograph.

Yet even if Rossell may not find the projection clock or the lantern night clock as essential for his narrative (not to say anything about another absent object, the solar microscope), it does not justify the omission of the other, truly spectacular example in Kassel, because it *doubles* as a magic lantern (it is even displayed with an early lantern slide in its slot). Such double-functional devices are a very interesting aspect of media history, and this is truly a very early one.

According to the information displayed in the exhibition room at the Orangerie, this amazing object is the work of Johan Philipp Trefler, a clockmaker from Augsburg, and dated “after 1670.” It seems to have appeared in the inventory of the collection for the first time in 1765. Still, Treffler, whose name can be found from Liesegang's *Dates and Sources* but is missing from Rossell's book, is known to have produced projection-clocks already around 1676.[2]

Other early lanterns that are missing from Rossell's book are the gigantic demonstration lantern preserved at the Harvard University (before 1766), another example of the early British "London" design lantern in the University of Aberdeen, Scotland (and a third, incomplete one in the Dick Balzer Collection), and a much better preserved example of the itinerant Savoyard's lantern (see pp.133-134), complete with its carrying case and a set of 'long' slides, at the Jack Judson Collection, the Magic Lantern Castle Museum, San Antonio, Texas.[3]

The book leans very heavily on the discussion of the 'hardware' (the magic lanterns themselves), while the 'software' (the slides) only receives sporadic attention, except in the third chapter on the Savoyards. Although this may have been the author's intention, one might ask whether it really makes sense to separate these two aspects so clearly, because without slides the magic lanterns and lantern shows would not have any reason to exist.

Quite a few early slides, including mechanical ones from the Musschenbroeck workshop, have been preserved in private and public collections. Just a few examples of these have been mentioned by Rossell, who does not attempt any real analysis. For a "complete" history of the magic lantern, one wishes somebody would write a companion volume to the present one, providing a historical and iconographic analysis of the early slides. I understand that doing this might have delayed Rossell's book by another ten years.

Finally, it must be stated that Rossell's book is very dense, at times breathtakingly so. It gives very little space for wider cultural-theoretical reflections of the phenomena it so meticulously describes. The approach is empirical and down-to-earth in a way that interestingly combines the British and German traditions. Still, a bit more space dedicated to general cultural reflections and 'local color' would have made the book more appealing for the general reader – of course, it would also have made it longer, and more expensive.

Summa summarum, as I said before, for enthusiasts like myself Rossell's approach and discourse work perfectly well. All in all, the book is a *tour-de-force*, and its publication an event in the studies of early media culture and media archaeology. I only wish I will not have to wait for the next volume for too long. Still, I would not recommend for Rossell to do a "quickie." Serious research takes time, but it also makes the results resist the effects of time.--**Erkki Huhtamo, Dept. Design/Media Arts, UCLA, Los Angeles, CA 90095-1456; erhuhta@ucla.edu.**

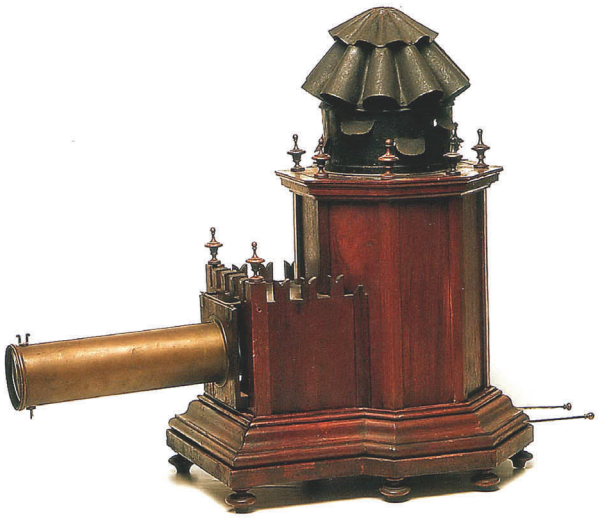
Notes and References

1. See my "The Early Magic Lanterns – where are they?," *The Magic Lantern Gazette* 19 (3):9-15 (Fall 2007). For the Campani lantern clock, see Rudolf von Mackensen, *Die Naturwissenschaftlich-Technische Sammlung. Geschichte, Bedeutung and Ausstellung in der Kasseler Orangerie* (Kassel: Georg Wenderoth Verlag, 1991), p. 26.

2. Franz Paul Liesegang, *Dates and Sources. A contribution to the history of the art of projection and to cinematography*, trans. and ed. Hermann Hecht (London: The Magic Lantern Society of Great Britain, 1986), p.12. Treffler was mentioned by Joh. Joachim Becher, *Närrische Weissheit und weise Narrheit*, Frankfurt, 1682, p.90.

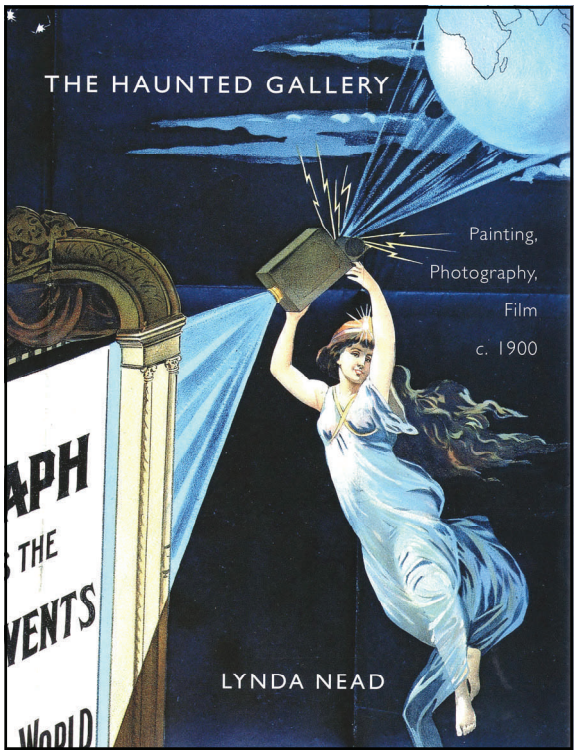
3. For the exceptional Harvard lantern, see Barbara Maria Stafford and Frances Terpak, *Devices of Wonder. From the World in a Box to Images on a Screen* (Los Angeles: Getty Publications, 2001), p.299. It was possibly made by John Hale (before 1766) and improved by John Prince (1794). It was included in the Getty Center's Devices of Wonder exhibition in 2001. The Aberdeen lantern can be seen on the website http://www.abdn.ac.uk/virtualmuseum/**.**

P.S. The Aubert Bouddha lantern (c.1870) on the jacket is spectacular, but misleading, because it comes from a later era. An object or illustration from the eighteenth century should have been chosen in its place.



Wooden magic lantern by the Venetian instrument maker Domenico Selva, 1755. This is one of many spectacular early lanterns illustrated in Deac Rossell's new book.

Lynda Nead. 2007. *The Haunted Gallery. Painting, Photography, Film c. 1900*. New Haven, CT: Yale University Press. 291 pp. $40.00 (hardcover).



This beautifully illustrated and well researched book has much to offer those with an interest in magic lanterns and other visual media. The author aims to go beyond mere interdisciplinary studies to develop a truly integrated synthesis of visual media in the late 19th and early 20th centuries. Consequently, the book covers a wide ground, from painting and sculpture to illustrated magazines, tableaux vivants, popular photography, magic lanterns and other optical toys, and cinema. Some of the chapters include unusual juxtapositions of topics not usually treated together, such as painting, film, and automobiles; or images of astronomy in books, lantern slides, World's Fairs, and films. There are references to magic lanterns throughout the book, and in contrast to some scholarly books that mention magic lanterns in passing, one can actually find these references in the index. Early in the book, the author neatly summaries the essence of the magic lantern: "Projected images created particularly compelling and terrifying effects that blended magic and science, the sacred and the secular, enchantment and technology. The separation of the image from its point of projection, its luminosity, scale, transparency, and mutability made the projected image the perfect medium for the creation of apparently supernatural effects. This was the art of the magic lantern…" (p. 50). Illustrated throughout with superb color and halftone images, many of which I have not seen before, the book is a bargain at $40.00. I recommend it to all magic lantern scholars and collectors.—**The Editor**.

Mt. Hood, Oregon

Mt. Sir Donald, Selkirk Range,
British Columbia

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